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We take leave of this volume of the "Collections of the Massachusetts Historical Society," with gratitude for the new contribution of materials for our annals, and with raised expectations of the increasing utility of the institution.

ART. V. — *Histoire de L'Art Moderne en Allemagne* ; par le Comte ATHANASE RACZYNSKI. 4to. Tome Second ; pp. 677 : Tome Troisième ; pp. 582.

In a former number of this Journal, we called our readers' attention to the splendid work of Raczynski on German art. We confined ourselves in that paper to the materials furnished by the first and part of the second volume, and to the discussion of a few topics connected with art, having an incidental relation to the work we were reviewing. Following out the plan which we intended at first to have completed in a single article, we shall, in the present paper, give a brief and plain account of the copious and interesting contents of the remainder of the work.

We perceive by the recent journals and newspapers, both from England and the Continent of Europe, that the arts in Germany are advancing with unabated activity. The king of Bavaria has lately "inaugurated" the *Walhalla* with imposing pomp and ceremony. The extraordinary phenomena of new and original schools of art springing up in Germany, founded on principles of the widest application, and supported by the most elaborate studies and the most wonderful learning, have drawn the attention of England, and seem likely to exercise no little influence on the future cultivation of the Fine Arts in that country. Cornelius, the greatest name in one department at least of German art, has been summoned to England to lend the aid of his genius and experience to the formation of a plan for adorning the new Parliament House with national works of art in a style that shall do honor to the genius and munificent spirit of the country. The details of this great artist's views and opinions have been given in the London journals, and are full of interest and instruction, like every thing that comes from this illustrious man. The fact itself is one of

the significant signs of the times, and speaks strongly of the enlarged and enlarging relations of kindness and intellectual intercourse between the nations of the present day. The friendly interchange of opinions on art and letters, the genial appreciation of each other's works of poetry and art, the wide diffusion of knowledge in every department of human thought, the kindly intercourse between the men of science and the professors of elegant literature in those great annual assemblies to which the spirit of the present age has given birth, are working together for the highest and most philanthropic aims—peace on earth and good-will to man. Every effort, humble as it may be, to make the minds of different nations better known to each other, or to awaken an interest in one for the products of another's genius, skill, or learning, is so much added to the great stock of the happiness of man. It is, therefore, with a heartfelt conviction that the author on whom we are at present engaged, aimed at and has accomplished something higher and better than the attainment of literary fame, or the reputation of being an intelligent, elegant, and accomplished critic of art, that we award him our praise and admiration. He has produced a work that will not only connect his own name for ever with all that is brightest and best in the genius of his country, but will hold up to other nations great examples of genius successfully laboring to realize its sublime conceptions, of princely and public taste appreciating them, and of regal munificence bestowing on them their due reward. With these preliminary remarks, we proceed to our pleasant task.

In our former paper, we said a few words on the famous poem of the Nibelungen, and its influence upon the development of modern German art. Our comments on this part of the subject would remain imperfect without a more extended notice of another source, from which the artists have drawn many poetical subjects,—the works of Walther von der Vogelweide and of Wolfram von Eschenbach. The former name is especially connected with the Bavarian school of art from the fact that Gassen, who was commissioned to paint in fresco the queen's first antechamber, was required to take his scenes from the life and poems of this ancient minnesinger, who flourished in the times of Frederic the Second, of the Hohenstaufen line. The most remarkable group in these frescoes represents Walther, at

Wartburg, surrounded by celebrated poets, his rivals for the minnesinger's prize. A work is still preserved, called the Wartburg war, consisting of the alternate songs of the bards who took part in this poetical joust. Tradition places the date of this tuneful tourney in the year 1206, the most brilliant epoch of ancient German poetry, not only for the illustrious names that have been handed down to our day, but for the impulse given to the ancient national and heroic poetry by unknown minstrels. Herman, landgrave of Thuringia, had gathered round his court many of the most famous minnesingers, who had celebrated in lays and ballads the warlike deeds of his martial house. Heinrich von Ofterdingen appears as the champion of the Austrian prince, throws down the gauntlet to all the poets, and offers to maintain the virtues of his hero against all the singing tribe, under penalty of being hanged in case of defeat. Walther, as court poet of the Thuringian prince, accepts the challenge, and enters the lists against Heinrich von Ofterdingen. Walther regrets that he is obliged to declare against the Duke of Austria and his brave cavaliers ; then he praises the king of France, Philip Augustus, in whose reign the poetry of the north of France rivalled the glory of the Provençale muse, as the poet could testify from his own knowledge, for he had crossed the Rhine and visited the banks of the Seine. But in the course of the contest he partially recants, and sets the gracious duke above the monarch, calling him the sun ; but the landgrave he compares to the brightness that precedes the sun. Ofterdingen complains of Walther, accuses him of playing an unfair game, and resorts to Klinsor of Hungary, to sustain the supremacy of Austria. The other champions call for Stempfel of Eisenach, who stands ready with the halberd ; but Ofterdingen is protected by the landgravine, who intercedes in his defence.

In the second part of the picture, Klinsor has arrived, and accepts the contest waged by Wolfram von Eschenbach. In this poetic duel, Walther takes no part, except to give in his adhesion to Eschenbach. In Gassen's picture on the ceiling, Walther appears in the attitude of conqueror, crowned with laurels, in the presence of the landgrave and landgravine, while Ofterdingen puts himself under the protection of the magician Klinsor. On the right hand, sit the judges of the field ; on the left, stands the executioner with

the halter in his hand ; and the ground of the picture is occupied by the courtiers.

This landgrave Herman, of whom there exists a contemporary portrait in a missal at Stuttgard, was not only a friend of letters and poetry, but also a personage of considerable historic importance. He exercised no little political influence among the dynasties of his time, and, like old Warwick in English history, gained a part of his fame by making and unmaking kings. His generosity is celebrated in lofty phrase by Walther and Eschenbach. The place where this scene was enacted is the great hall of the Wartburg castle,—a hall that still exists, and is shown as a monument of the joust. In another picture, Walther appears in the retinue of King Philip and his Queen Irene, whom he paints in brilliant colors in his poems. The literary tourney spoken of above was not the only adventure in which the poet was engaged. After the assassination of Philip, he entered the service of Otho, who had just been elected emperor, and was crowned at Rome in 1209, but was excommunicated the following year. Walther maintained the emperor's cause with ardor, but deserted him at last, when his hopes had been disappointed, and embraced the side of Frederic the Second, of the Hohenstaufen, whom the pope protected. It seems the poet received substantial marks of favor from his master's hand, in the shape of lands and titles and armorial bearings. In the picture, the Empress Constance appears at the investiture of the fief, holding in her hand the laurel crown destined to adorn the poet's brows, though no such incident is found in history or tradition. In another picture, the poet is represented as bewailing the bloody quarrels between the spiritual and temporal powers, accompanied by awful signs in the sky. These quarrels began with the excommunication of Otho, and ended only with the deposition of Frederic the Second, and the annihilation of the Hohenstaufen family ; an event which Walther did not live to witness. The apparent cause of these conflicts was the promise made by Frederic to undertake a crusade immediately upon his elevation ; a promise he was unable to keep on account of domestic wars. The heart of Walther was divided between two great desires ; the reëstablishment of the universal dominion of the German-Roman empire, and the power and majesty of his temporal chief. Since 1187, the Holy Sepulchre had been in the hands of the infidels, and Walther

many times entreated the emperor to undertake the crusade he had promised at his coronation. Pressed by the importunities of Walther, the emperor finally resolved, in spite of many unfavorable circumstances, to embark at Otranto ; but falling sick, he was compelled to return, and encounter a new excommunication from the pope. Walther censures the bulls fulminated from the Vatican. The crusade, however, on which Walther's heart is set, at length comes to pass ; this is indicated by two pictures in the hall, where the singer is represented in the costume of a knight, kneeling in sight of the Holy City, and absorbed in meditation.

From this time forth, the poet's "life seemed to him rich and noble, because his sinful eyes have seen the Holy Land." The Emperor Frederic, on his last great crusade, made a triumphal entry into Jerusalem, at the head of his faithful Germans, on the 27th of March, 1229 ; the following Sunday he appeared in the church of the Holy Sepulchre, and taking the crown from the altar, placed it upon his own head. During this ceremony, the Germans sang a chant, and the grand-master of the Teutonic order pronounced a discourse in German. Walther was probably present at this spectacle, and saw the desire of his soul fulfilled, — the chief of the German empire and of the Christian world crowned with glory on the most sacred spot of the earth.

No later events are mentioned in the poems of Walther, and the swan of ancient Germany appears to have died a short time after. His voice had resounded, as he says himself, more than forty years. Our author says ;

"The picture in the middle of the second wall shows us the figure of the poet reclining on the tomb. About it are flying little birds, which the children of the choir are feeding. This picture, executed by a modern artist with great simplicity, is the most pleasing of all. The idea is taken from an old tradition. Walther, according to all the testimonies, died at Wurzburg ; his tomb was found in the court of the new Minster, surrounded by the luxuriant vegetation. A tree with heavy branches bent over the tombstone, and in its foliage were sporting thousands of little birds, drawn thither by the water and the food which, according to the last will of Walther, were daily placed upon his tomb. At a later period, this bird's food — *Vogelweide* — was altered by the monks into small loaves for themselves, on the anniversary of the poet's birth. An epitaph in Latin verse explains this pious legacy." — Vol. II. p. 73.

Walther's portrait, copied from an ancient manuscript, represents him, sitting alone, surrounded with the gifts of May, and with the little forest birds flying about him. It is said to be one of the most beautiful pictures in the hall, and the present work gives us a wood cut of it, from which a tolerable idea of its effect may be formed.

Walther seems to have adopted all the habits and manners of the wandering minstrels of the times. He travelled from court to court, generally received with honor, tarrying with the German princes who protected the arts of poetry and music, and sometimes at foreign courts, and was everywhere welcomed into select society. He made no scruple to accept pensions and entertainments for his services. "It is true," says our author, "that knights possessing fiefs received presents of dresses, armor, and horses, and a great number of knights-errant as well as bards and troubadours resorted to the tourneys for this kind of alms; but the latter accepted whatever was offered them, particularly second-hand clothes. Walther boasts of never having taken any such present. He sings his ballads, accompanying himself with the violin. He played this instrument also to enliven the dance, in imitation of the Dukes of Austria, Leopold and Frederic, who sung and managed the ball themselves." The proud and chivalrous baron and fiddler, Volker of the Nibelungen-lied, did the same at the nuptials of Chrimhilde.

But Walther sang not for princes alone. Love formed the theme of many a gentle ditty chanted by the bard, until late in life. He sings of the fair one's cruelty, by whose side he becomes like a feeble child; even a refusal, accompanied by her angelic smile, makes him happy. He paints her beauties with brilliant colors, and prefers the sight of her cheeks, clothed with the peach's downy hue, to the contemplation of the empyrean and the celestial car; her praise of his poetry puts him in an ecstasy; and she it is, who inspires him to say, that "he who possesses the love of a noble woman, holds all vice in scorn." Thus had love exalted the soul of Walther.

Walther's residence at the courts of princes, his superior genius, the dignity of his poetry, the cutting satire which he knew how to use with great effect, and his vehement patriotism gave him a powerful influence. His poems were

the favorites of the emperor and the princes. His chief desire is the honor and repose of his country and of Christianity. The disunion of the temporal and spiritual powers, and the universal degeneracy of all classes and all ages, are the cause of his sorrows, and the theme of his perpetual complaints. He venerates the pope as the spiritual head of the Christian religion ; but he disapproves of the abuse of papal power. Among the vices of the Germans, the one which meets his severest reprehension is that of immoderate drinking.

When old age approaches, Walther piously fixes his thoughts upon the region beyond the grave. "In this valley of tears, every joy departs, like the fleeting tints of the flowers, and dries up like the grass of the field." And therefore he lifts his looks towards eternal felicity. His poems assume a graver character, and the gloomy feelings and dark anticipations, common to old men, often find utterance in them. He was deeply versed in the history of the saints ; he had travelled much, and the old heroic spirit of Germany breathes with manly vigor in his patriotic songs. For Walther was a true poet ; his voice was heard with respect and admiration, and he stood among the foremost men of his age.

Wolfram von Eschenbach, the next famous name in early German poetry, is more renowned for long narrative poems than for amorous ditties. Besides his traditional fame, as one of the champions in the poetic tourney at Wartburg, his poems of *Parcival*, *Titurel*, and *William and Kiburg*, have given him a lofty place among the German bards. The poem of *Parcival* treats of the *Saint-Gréal*, a relic in the form of a vase, made of a single emerald, and containing the holy sacrament, or, according to other traditions, the blood of the Saviour, collected by *Joseph of Arimathea*, and intrusted to the care of angels, who had long held it suspended in the air, beyond the sight of mortals. *Titurel* built a temple, according to a design traced by the hand of God, which contained the consecrated vase, and became the abode of a monastic and chivalrous order, who took the name of *Templars*. These persons were charged with the duty of watching over the relic, guarding the edifice, and protecting the kingdom. The king of *Saint-Gréal* was at the same time the ecclesiastical chief. The election of the king was determined by the will of God, the name of the chosen monarch

being written miraculously on the vase itself. Parcival, one of the knights of the Round Table, owed his elevation to a similar intimation of the divine will.

When sin had made great progress in the West, the Saint-Gréal was ordered by the Almighty to be transferred to the East. Parcival was at this time king of Saint-Gréal. The vase, the temple, the kingdom, and the order of defenders were all transported, in a single day, to India. A Christian tribe, who had preserved their religion in its primeval purity, lived there, surrounded by Pagans, under the government of the renowned but mysterious Prester John. This treasure, according to the ancient traditions, had been in the possession of Titurel before Parcival, although the poem which bears his name was composed at a later period.

Another epic poem of Eschenbach is on the subject of William and Kiburg ; the latter was the wife of William of Orange, whose sister had married Louis le Debonnaire, the son of Charlemagne. These poems, as Eschenbach left them, did not form a complete whole, but were afterwards arranged and completed by other poets. Many ancient and noble families bore the name of Eschenbach, but the arms of the bard show that he belonged to a Franconian house of the Nordgau, which derived its name from the small village of Eschenbach. Wolfram belongs especially to Bavaria, because the Nordgau formed at that time, as it does at present, a part of that sovereignty ; and as his poems are among the most important and distinguished in ancient German literature, he holds a prominent place in the productions of German art that adorn the residence of the Bavarian monarch. Eschenbach was received into the ranks of chivalry, as he takes good care to inform us ; and it was in the character and quality of knight that he appeared at the poetic combat of the Wartburg. Like most cavaliers of the age, it is stated that Eschenbach could neither read nor write. A local tradition informs us, that he was visited in the chamber he occupied at Eisenach, in the house of one Gottschalk, by the familiar spirit of Klinsor the magician, who had arrived at Eisenach through the air, and taken lodgings with a warm citizen named *Hellegrave*, or Count of Hell. This malicious demon wrote on the wall of Eschenbach's chamber words signifying that the poet was no better than a *layman*, which meant, in those days, an ignoramus. The host of

Eschenbach, in his zeal for the reputation of his guest, caused the stone on which the inscription was written to be taken out of the wall and thrown into the neighbouring stream of the Hörsel ; but the room is still called the dark chamber. "One is involuntarily led," says our author, "to draw a comparison between these wonders, and the victory gained three centuries later by Luther at the Wartburg, the proof of which is still found on the walls of his chamber ; I mean the famous ink-spot which Luther made on the wall, when he threw his inkstand at the head of the Devil, who had appeared to him in person. Three centuries afterwards, this place became the theatre of a *Sabbat*, the memory of which is not yet very ancient, and which also might well have been raised by the devil." *

In consequence of the defect above mentioned in Eschenbach's education — a serious one, it must be confessed, for a poet — he was compelled to employ a reader, when he had occasion to make use of books, and to dictate to an amanuensis, whenever he composed. His poems generally were imitations of the Romance or Provençal literature, in which the spirit of chivalry was first breathed into verse. These poems sometimes took the form of a monologue, and sometimes that of a conversation with his characters, one of whom, a special favorite of the poet, was Dame Aventure.

As a poet, Wolfram betrays more of his own individual character than is common in the poets of an early age. Many significant allusions occur in his works to his amours, successful or unfortunate. He blames those who attempt to sing of love without having felt its ardors. In "*Parcival*," he complains at times of the mischievous god, and launches his reproaches against some hard-hearted fair one who had refused to listen to his wooings. His minor poems, however, breathe a satisfied spirit, and hint strongly, that all the dames to whom his courtesies were offered did not turn a deaf ear to his prayers. In the poem of "*Parcival*," however, he shows more of the inspiration of chivalry and devotion than of love. He describes the untaught and simple youth of his hero, his chaste love, his innocence, his fidelity, and his trust in God. The practice of these virtues exposes him to great misfor-

* Alluding to the celebrated Wartburg festival, held by the German students in 1817, in commemoration of the battle of Leipsic.

tunes, but also prepares him for the highest dignity, that of being king of the Saint-Gréal in the paradisaical country of the early Christians.

The poem of "William and Kiburg" bears a strong resemblance to the ancient *épopée*. The style is pure, vigorous, and concise, and the tone of the poem has less of the romantic exaltation and enthusiasm than was common at the time. The descriptions of battles are minute and faithful, and show the ready skill of one who has seen, and perhaps taken part in, actions similar to those he delineates. The love and constancy of William and Kiburg are fully and characteristically represented; and her heroic defence of the castle, during her husband's absence, is told with epic animation.

But of all his poems, that of "Titurel" contributed the most to his renown, as is proved by the numerous copies of it that were made during a series of ages. Many other productions of note, in the early periods of the German language, have been attributed to him, just as a great number of epic compositions by nameless bards among the early Greeks were popularly assigned to the mighty name of Homer.

Such is a slight sketch of some of the early German poems from which the artists have drawn their inspiration and their subjects. It is necessary to have at least a general understanding of these curious remains of the manly genius displayed by the ancient Germans,—and in this remark we mean to include the *Nibelungen-lied*, which we characterized rapidly in our former paper,—in order to understand the spirit of the recent schools of art; just as it is necessary to study Homer, if we desire properly to appreciate the sculptures still surviving from the great masters of antiquity.

The *Walhalla*, of which we formerly spoke, has since been consecrated, as before mentioned, with great pomp and ceremony by the Bavarian king. The details of this interesting and significant occasion have been repeatedly given in the public prints; but the best account is contained in a letter written by Mr. Wheaton, the American minister at the Court of Berlin, addressed to the Secretary of the National Institute at Washington, and dated January 25, 1843. This letter was published in the "*National Intelligencer*," and copied into many other newspapers throughout the United States. Mr. Wheaton gives a history of the origin and build-

ing of this magnificent structure, its dedication, and then a most interesting sketch of its plan and purpose, together with a description of the great works of art which have already been accumulated there. Mr. Wheaton is entitled to great praise for the enlightened judgment with which he devotes the leisure hours from his diplomatic duties to the subjects of literature and art. The journals of the United States have been frequently enriched by contributions from his pen, displaying great research, learning, industry, and refined taste.

We have already spoken at some length of Cornelius, the great master of the Munich school of painters, and we proceed now to give some account of another, scarcely less distinguished for his natural genius, though not yet arrived at the maturity of his fame, William Kaulbach. This artist was born about the beginning of the present century, at Arolsen, in the principality of Waldeck. His father was a passionate lover of art, and a companion and friend of the sculptor Rauch. He acquired great skill as an engraver ; but the restlessness of his disposition led him into a variety of attempts that injured his success in life. Another son, besides William, is devoted to art, and has somewhat distinguished himself in sculpture at Munich. The impression made upon the mind of William Kaulbach by his father's pictures was deep and lasting, though they are said to have but little merit. It was the father's most earnest desire to see his son a distinguished artist ; and to gratify the parental wishes, more than from any innate disposition of his own, William consented to enter upon a career which his father's ill success rendered formidable in his eyes. Kaulbach studied art at Dusseldorf, in the midst of difficulties of every description. His first attempts in painting were church pieces, for which he was miserably paid. One of these, a Madonna of the size of life, with the infant Jesus and two angels, brought him only forty crowns.

"He received another order," says our author, "and the circumstances by which it was accompanied show still more strikingly the state of destitution to which he was reduced. He was employed to paint the walls of a church connected with a madhouse near Dusseldorf ; and the pay agreed upon consisted of small rolls of bread and cheese, doled out daily in quantities just sufficient to keep him from starving. The sight of these unfortunate beings, in the midst of whom he passed so much

time, made upon him a profound impression ; and this recollection haunted him fifteen years, until he had completed that fine composition 'The Madhouse.' His imagination could not rid itself of them, until he had united them in a design, and had fixed them, so to speak, elsewhere." — Vol. II. p. 246.

He afterwards improved his circumstances by giving lessons to persons of distinction in Dusseldorf, but soon relinquished this employment to follow his master Cornelius to Munich.

The strong original genius of Kaulbach made it impossible for him to work out the conceptions of another ; and his attempts to paint after the cartoons of Cornelius were unsuccessful. The first important works which were intrusted to him at Munich, were a fresco on the ceiling of the Odeum, representing Apollo surrounded by the Muses ; in the Arcades, allegorical figures representing the four rivers, Bavaria, and cartoons for other allegorical figures, which were executed by different artists ; and in the palace of Prince Maximilian, the sixteen subjects, drawn from the fable of Cupid and Psyche, which adorn the grand hall. At a later period, he was intrusted by the king with the first attempts in encaustic, which have been made at Munich. The subjects of these pictures, twelve in number, are taken from Klopstock's poem on the Battle of Hermann. The narrow spaces and the architectural forms, which limited his work, did not admit a large composition representing historical facts. One panel is painted with two warriors on horseback, going to battle ; another with pagan priests offering sacrifices ; a little distance further on, are women who have just taken leave of their friends. On another wall are exhibited, in like manner, the beginning and the end of the battle. The middle picture represents the chief of the Herusci triumphing over Varus. — The return of the warriors, their reception by the women, the bards celebrating the victory, and three subjects relating to the tragical end of Hermann, complete the twelve pictures. Four small fresco paintings of the ceiling, also represent subjects taken from Klopstock. To this period belongs the great picture of "The Madhouse," one of Kaulbach's most remarkable works, whether its merits, or the peculiar circumstances from which it took its origin, be considered. These circumstances have already been mentioned. A very good account of it has

been published in a little pamphlet by Guido Görres, the son of the professor, whose political writings produced great sensation in Germany some years ago. About this time, Kaulbach produced a series of designs, taken from a work of Schiller's, the *Malefactor* led into crime by disgrace. His subsequent works are the pictures in the royal palace, in the hall devoted to the poems of Goethe, and the battle of the Huns in the air. The latter, which is considered by Raczyński as the most important of the artist's works, is represented in a fine engraving among those accompanying the book. This subject Kaulbach has executed, but not in colors, in a large picture twenty-one feet by seventeen, the figures below being of the natural size. This picture is pronounced by Raczyński to be above all praise, and the most important and complete work that the arts have ever produced. It was the artist's intention to paint it in colors, but the impatience of the person who had ordered it, who was no other than the Count himself, did not allow him sufficient time. The subject is a very striking one. It was suggested by a passage in Chateaubriand's "Historical Discourse on the Fall of the Roman Empire." The poet and traveller cites a fragment from Damascius, which embodies a marvellous tradition, the substance of which is the following. A battle was fought between the Romans and the barbarians at the gates of Rome, and so great was the slaughter, that no one on either side was left alive, except the commanders and some few of their attendants. After they had fallen, their ghosts continued the combat in the air three whole days and nights, with the same fury they had shown while alive. It is at once obvious, that to represent to the eye a scene and subject like this, so as not to shock the mind by the suggestion of gross improbabilities, must require the highest genius and the profoundest study. The artist has departed in one particular from the legend, inasmuch as he has not separated the chiefs from the soldiers; and here his judgment is undoubtedly correct. If we may judge of the effect of the picture by the fine engraving, the artist has completely mastered the all but insuperable difficulties of the subject. We know, that the late Mr. Allston expressed his admiration of the conception and the design with extraordinary warmth; and Mr. Allston's authority on any subject connected with the art of painting was the highest in this country, if not in the world.

"I could hardly conceive," says Raczynski, "that if it were executed in color, even in large dimensions, it could have preserved the indefinable character of mystery and grandeur, which is so remarkably stamped upon the design; nevertheless, since I have seen the colored sketch, I have entertained no doubt, that if the owner of the picture could have restrained his impatience, the finished work would have been as perfect in point of color, touch, harmony, and effect of light, as it is at present in composition and design."

In the pictures from Goethe, the artist has not only illustrated particular passages from the great poet's works, but has sometimes taken merely hints for his own inventions. He has illustrated several of Goethe's most exquisite minor poems, such as "The Fisher," "The Traveller," "The God and the Bayadere," and scenes from Faust, Egmont, and Iphigenia. These pictures are painted in encaustic. On the ceiling, are subjects treated in a smaller size, in fresco, also taken from Goethe. Some of these are executed by other artists, but the designs are all by Kaulbach. He has sometimes attempted Scripture subjects, but with less success. His crayon portraits are said to be remarkable for their resemblance, and for characteristic expression. Among his portraits, are those of Görres, Heinelein, Morgenstern, Cornelius, and Klenze. He also furnished designs for the Baron Cotta's new edition of Goethe. Of his compositions, those in Hogarth's manner, such as "The Madhouse" and "The Criminal" are thought to be most in accordance with the natural bent of his genius. The character of this artist is summed up in the following words.

"Kaulbach is a hard student, full of zeal, unwearied. While he is composing, all the powers of his soul are brought into play. The studies which he makes from models are rendered with the most scrupulous fidelity and the minutest care; he leaves nothing to chance. He has often studied the play of physiognomy on himself, and, placing himself before a glass, he sometimes tried to give his own features the expression of the passions which he wished to render. The distinguishing mark of Kaulbach's talent is, that grandeur in his works, even when it reaches the highest degree, is never tainted with exaggeration. It is the grandeur of inspiration, and the depth of thought united with a taste always pure, and tempered by moderation. I know of no artist more original, more uniformly himself, and yet who repeats himself less."

Our limits do not allow us to touch upon the numerous in-

teresting subjects discussed in connexion with the Munich school of painting. The landscape paintings, *genre* pictures, lithographs, and glass and porcelain-paintings are treated at considerable length by our author ; but with this mere allusion, we must pass on to the architecture and sculpture of Munich.

Leo von Klenze, ennobled by the king for the extraordinary genius he has shown in architecture, was born in 1784, in the neighbourhood of the Harz mountains. He is a man of profound and brilliant education, is well versed in the ancient languages, and has acquired a vast variety of knowledge. He has executed a great number of important public works, has received an appointment in the ministry, and the place of superintendent of public buildings, and many other marks of royal confidence and favor. The Glyptothek, the Pinacothek, the Odeum, the Walhalla, and the Arcades, are among the principal works built after his designs, and under his superintendence. He is also the author of several highly esteemed works on the science of architecture. These labors are sufficient to immortalize the artist's name.

Gärtner, born at Coblenz in 1792, is Professor of architecture in the Munich academy. Among the structures erected by him are the Library, the Institute of the Blind, and the Church of Saint Louis. Other architects, who have distinguished themselves at Munich, are Ohlmüller, Metivier, Schlichtegroll, and Zielband.

The most conspicuous among the sculptors of Munich is Louis Schwanthaler, who was born in that city in 1802. His family has been, for several generations, devoted to sculpture in different parts of Germany. He received a careful education at the Gymnasium, and then became an artist. Painting, especially the painting of battles, was the department of art to which his early taste first directed him ; but his genius soon found in sculpture its proper career, and he instinctively selected antiquity and the Middle Ages as his favorite objects of study. His first studies in art were pursued under the direction of his father ; but he completed them at the Academy, which he left in 1825. Klenze and Cornelius were among the first to recognise and bring forward the rising genius of the young sculptor, and the immense projects of the king afforded him a wide scope for the exercise of his talents.

For more than two centuries, nothing of any importance had been done in the manner of the Middle Ages. Rauch, the great sculptor of Berlin, by imitating neither the sculpture of the ancients, nor Canova, nor Thorwaldsen, showed a characteristic and vigorous genius, without departing from nature, or having recourse to academic or conventional forms and attitudes. He was the first who exhibited the true German type, not as the result of mere imitation, but of the agreement between his own artistic feelings and those of the great age of Albert Dürer ; and his works are eminently original and conformable to the taste of the public and of the German artists.

Schwanthaler had an opportunity of trying his hand in this same style. He received an order for statues of the king's ancestors, destined for the palace of festivals, and for models, in small size, of statues of the most distinguished ancient painters, to surmount the Pinacothek. Among the latter, the statues of Raffael and Michael Angelo are most highly esteemed. In the antique style, his " Battle of Hermann," on the pediment of the Walhalla, is pronounced the most important. We translate the following explanation from Raczynski, furnished by the artist himself, premising that, in the composition of the groups, the narratives of Tacitus, Cæsar, Velleius Paterculus, Dio Cassius, Diodorus Siculus, and other authors, were carefully consulted.

" In the centre is seen, resting against the trunk of an oak, Hermann, represented of heroic size, nude, and more colossal than the rest of the figures, with the buckler, sword, rings upon his arms and legs, and on his head the antique casque, of the form of those which are still found in the tombs of the ancient Germans ; at his feet the eagle, the axe, and the ensign surmounted by a hand. His attitude is calm. At his right, are German chiefs, among whom we observe Melodes, the Sicambrian, who had stirred up the revolt, and defeated Solius in all his manly vigor ; behind him, two heroes of his nation, and a bard who chanted songs to Wodan, one of the gods of those tribes. Two scenes, characteristic of the primitive usages of the ancient Germans, follow ; one represents a prophetess, who appears like a phantom, issuing from a marshy cavern, and making her way through the rushes ; the other characteristic trait of the manners of that people is represented by the figure nearest that of the prophetess, which is a monument erected to the honor and virtue of the German women ; a woman, kneeling, crowns the helmet of a dying warrior, and supports his head with her left hand ; the war-

rior is an old man who has just captured a standard. The battle-axe reposes in his right hand. The other side of the composition, beginning from Hermann, is devoted to the Romans ; the first figure is a triarius, one of a class of soldiers who took part in battles only when the light-armed troops had conquered or been defeated. This figure shows that the battle is nearly over. A light-armed soldier, perhaps the brave Lucius Asprenatus, seems, while giving ground, resolved still to defend Varus, who kills himself by thrusting the sword into his bosom. Behind him a dying standard-bearer uses his remaining strength to hide the eagle in the morass, perhaps the eagle of the third legion, which as history relates was neither taken nor recovered ; a legionary is frightened by the approach of the Germans, and the act of Varus, whom he attempts to support with one hand ; the parcel placed near him, and containing part of the plunder, reminds the spectator of the greediness of Varus and his legion, who had already pillaged Syria. To indicate the morasses of Germany, the artist has placed there a Roman, sunk in the mire and extricating himself with difficulty. A standard-bearer, without his standard, terminates the group." —Vol. II. pp. 456, 457.

This composition contains fifteen statues. The length of the pediment is ninety-six feet. The marble is from the neighbourhood of Schlanders, near Meran, in the Vinschgau. Its grain is as compact, and quite as solid, as that of Parian marble, and its color is pure white. The most skilful workmen were employed to perform the manual labor of chiselling the marble, under the eye of the artist.

Danecker, whose name is known all over the world, was of Stuttgardt. His colossal "Christ" and his "Ariadne" have been so often described, that it is quite unnecessary in this general notice, to do more than barely allude to them and to their celebrated author.

We pass over the interesting and valuable accounts of the artists of Nuremberg, Augsburg, Ratisbon, Prague, and Vienna, for the purpose of giving, in the few pages that remain to us, a brief account of the varied and learned contents of Raczynski's third volume, particularly of the chapters on Berlin and Dresden.

The Academy of Arts in Berlin dates from 1699. Terwesten the painter and Schlüter the architect were charged by the Elector Frederic the Third, — afterwards king, under the name of Frederic the First, — with the formation of this institution. Rode, the most celebrated painter of Ber-

lin previous to the modern epoch, was made director of the Academy in 1783. But nothing of any importance in the arts was produced at Berlin until Begas and Wach, on their return from Rome, commenced there the era of modern art. Begas was born at Heinsberg, near Aix-la-Chapelle, in 1794. His father, though a lawyer, discovered the early indications of talent for the arts which his son manifested, and readily assisted, by all the means in his power, to develop them. In the city of Cologne, his taste for art was nourished and strengthened, and at the age of nine years, he was placed under the instruction of a master. The French style had a great influence when he began his studies; but though he was unable wholly to escape its effects, he soon came within the intellectual influences of the Schlegels and the Boisserées, to whom German art owes the most lasting obligations. At the age of eighteen years, Begas was sent to Paris, where he placed himself under the instruction of Gros, and began to draw from the living model. His studies were interrupted by the events of the year 1813, and were not resumed until 1815. He painted at Paris a Madonna in the clouds, with the infant Jesus, and afterward a picture representing Job and his friends. Both these pictures became the property of the king, who settled on the young artist a pension, to enable him to continue his studies three years. While at Paris he also painted a "Christ on the Mount of Olives"; a picture that was exhibited at Aix-la-Chapelle, during the Congress. This, too, was bought by the king, who at the same time ordered a picture representing the "Outpouring of the Holy Spirit," which the artist carried to Berlin in 1821. On his journey he passed through Strasburg, Carlsruhe, Stuttgard, and Nuremberg. The enthusiasm for old German literature and art, which he found at an extravagant height in these cities, affected him powerfully, and diminished the still remaining influence of the French taste. The collections of old German pictures, made in Stuttgard by the Boisserées, took a strong hold of his imagination. On his arrival at Berlin, he painted several pictures, which showed decided marks of this new tendency. Soon after this, he was enabled by the liberality of the king to visit the classic land of Italy. On his way thither, he went to Munich and saw some of the pictures of Cornelius in the Glyptothek. Before he reached Rome,

he had explored the treasures of art in several of the largest cities in Northern Italy, and the work of conversion which the Boisserée collections had begun was thus completed. The two principal pictures which he painted in Italy are a portrait of Thorwaldsen and the "Baptism of Christ." "Returned to Berlin," says the artist, very pithily, "I got married. Domestic happiness, the arts, and six children, of whom five are boys full of vigor and life, embellish my existence."

After his return, he produced a series of works of great interest, which placed his name among the best painters in Germany. As a portrait painter, Raczynski pronounces him the first in the country. His oil pictures are distinguished by a manner of coloring closely resembling that of the old Venetian school.

Wach was born at Berlin, in 1787. From early childhood he manifested a decided taste for the arts. He was carefully and thoroughly educated. His powers were cultivated by the study of history and literature, besides those sciences which belong peculiarly to the education of an artist. His first important work was an altar-piece, representing Christ with Saint John and Saint Matthew, half-length figures of the size of life. In 1811, he was employed to paint a portrait of the queen from memory, aided by portraits and busts which had been made during her life. Wach served as an officer of the Landwehr, or national guard, and as aid-de-camp of General Tauentzien; a period of his life which he has always looked back upon with pride and pleasure. At the close of his military services he gave himself to art with renewed zeal; but the return of Napoleon from Elba again interrupted his pursuits. He went to Paris with the allied army, and remained there some time, studying with David, and afterwards with Gros. At this period, he painted the "Christ upon the Cross," which belongs to the garrison church of Berlin, and a "Saint John in Patmos," which belongs to the king. After a residence of two years in Paris, he went to Italy in 1817. He found at Rome that distinguished company of artists, who have elevated German art to its present lofty height. Wach joined them, shared in the same influences which formed their genius, and associated his name in inseparable and immortal companionship with theirs.

On his return to Berlin, in 1819, he received from the

king an order for two large pictures, to be placed in the church of Saint Peter and Saint Paul at Moscow ; one represents the " Resurrection," and the other, the " Supper." These pictures are considered as among his most important productions. Afterwards he painted symbolical compositions, arabesques, allegories, portraits, historical subjects, and a great variety of other pictures, increasing in fame, and enlarging the sphere of his influence, by forming a large number of pupils, who have carried into other countries the principles of their master.

The number of portrait and *genre* painters is very considerable at Berlin ; there are also landscape painters of distinguished merit ; of the architects, Schadow and Shinkel are the most eminent. Among the sculptors, Rauch is the best known out of Germany, and one of the most illustrious artists of modern times. This great man was born in 1777, at Arolsen in Waldeck. He was at first placed as an apprentice to a stone-cutter named Valentin, and afterwards earned a living, for a time, in the workshop of a Mr. Ruhl at Cassel, devoting all the time he could spare from his occupations to modelling. Business called him to Berlin in 1797, where he became acquainted with many young artists, and gained the good-will of persons of rank, and even the favor of the king, who discovered his strong inclination for art. In 1804, he set out for Italy in the company of Count Charles Sandrezky. He formed an acquaintance with the most distinguished artists resident in that city, and gained their confidence and friendship by his zeal and his amiable personal qualities. William Humboldt, at that time Prussian minister at Rome, took him into special favor. He could also boast of the friendship of Thorwaldsen and of Canova. The works of the former had no little influence upon his taste. During his residence at Rome, he executed a bas-relief of Phædra and Hypolytus for Mr. Balk ; a Mars and Venus wounded by Diomed, for Humboldt the minister ; and several busts, one of which was that of Mengs, destined for the Walhalla. The French at that time occupied Rome, and had established an exhibition designed to present to the public all the works of the artists resident in the city. A committee was selected from the artists' association, to pronounce upon the merits of works of art, and to decide the question of their admission, and Rauch was appointed a

member. This circumstance attracted the attention of the king of Prussia, who immediately granted him a pension sufficient to enable him to continue his studies, and to relieve him from the pecuniary embarrassments in which he had become entangled.

When the king, in 1810, applied to Canova to execute a monument in memory of the queen, who had died that year, the great Italian artist replied, that he considered Rauch fully competent to fulfil his majesty's intentions. Upon this the king summoned Rauch to Berlin, to compete with other artists ; the plan proposed by him had the preference, and he was charged with the work. Soon after beginning his task, his health obliged him to visit Italy, where he completed the statue of the queen for the Charlottenburg monument in 1813. In the winter of 1814, he returned to Berlin, where the statue was received with the liveliest enthusiasm, and Rauch was nominated professor and member of the academical Senate. He afterwards executed a great number of works, the most important of which are the statues of Scharnhorst, Bulow, and the emperor Alexander ; another, much admired, of Albert Dürer, at Nuremberg, and one of the king of Bavaria at Munich ; six allegorical figures representing victories, for the Walhalla ; and a very important work, the equestrian and colossal statue of Frederic the Great.

“ The three sculptors,” says our author, “ who stand highest in the opinion of the Germans, are Rauch, Schwanthaler, and Thorwaldsen. But their peculiar characters as artists are widely different from each other. Schwanthaler has the greatest, the most copious, and the readiest talent in composition. His spirit and taste have been formed in the presence and by the models of antiquity ; he has learned to *think in Greek*, and has produced innumerable works in this language. His thoughts are rapid, but one might wish that they had characterized the subjects more, and that they had been developed with more depth, greater detail, and more precision. There is, morally speaking, too much *vacancy* in his productions.

“ Thorwaldsen is a powerful genius. His works, although they share in the antique character, do not essentially characterize any one period, but they all bear, in a very high degree, the marks of the sacred flame. Thorwaldsen has carried back the art of sculpture to the severe style, to which Canova had already begun to restore it. The taste and the grace, which distinguish the genius of Canova, are not met with in all the works of Thor-

waldsen ; and this is the fault which I should find, for example, with his 'Venus,' his 'Three Graces,' and other nude female figures ; but he has impressed a great charm on some of his female forms ; among others, his 'Night and Day' ; his 'Triumph of Alexander' is the grandest composition of modern sculpture."

In the remaining part of this work, Count Raczynski gives an account of the state of art, both ancient and modern, in Dresden. Among the eminent painters of this city, the name of Näke, who passed several years at Rome in company with Cornelius, Veit, Schadow, and other German artists, and who painted several pictures of great merit, stands eminent. His works are particularly esteemed for skill in design. He was a great invalid, and never satisfied himself with his work. He never knew when to stop. "Thus," says our author, "he passed fifteen years, tormenting himself with his Saint Elizabeth." Some of these traits bear a strong analogy to those of the illustrious American artist, whose death we have so lately been called to mourn.

Among the Saxon artists is Retsch, whose exquisite illustrations of Goethe, Schiller, and Shakspeare, are universally known. We have been disappointed to find only a single meagre paragraph in the present work on the genius of a man to whom the whole world is indebted.

Rietschel the sculptor, and a distinguished pupil of Rauch, was born at Pulsnitz, near Dresden, about the beginning of the present century. He first studied art in Dresden, and was afterwards employed as a modeller in an iron foundry of Count von Einsiedel, at Lauhammer ; thence he was transferred, through the influence of this nobleman, to the *atelier* of Rauch. In 1831, he visited Rome. One of the statues on the pediment of the Glyptothek, at Munich, is his work. The monument to Frederic Augustus, which he erected, is ranked among the most remarkable works of the present age. But the great bas-relief in the Dresden theatre has been most applauded. The subject is taken from Æschylus. Clytemnestra is lying in the arms of her aged nurse ; Ægisthus is extended near her ; three Furies receive from Minerva the order to put an end to their pursuit. Orestes takes refuge with Minerva and Apollo, behind whom three judges of the Areopagus are sitting. The figure of Nemesis terminates the composition ; the centre of

the bas-relief is occupied by Melpomene, the Muse of Tragedy. Raczynski sums up his judgment upon the merits of this piece in a few words ; he says, " Melpomene and Orestes have great beauty ; the Furies, though well conceived and felt, might nevertheless have been better grouped ; and finally, the work, taken as a whole, though remarkable in many respects, has not, perhaps, a character sufficiently determined, sufficiently plastic." If we may form an opinion upon this work from the fine engraving by Eichens, we should say, that Raczynski's critical objections are not very well founded.

We have thus gone over, cursorily and superficially enough, the varied contents of Count Raczynski's splendid volumes. We repeat, what we said in substance at the beginning of our former paper, that it is a work equally honorable to the taste and patriotism of its noble and accomplished author. Its costliness must render it a book inaccessible to the great body of readers. An able writer, familiar with the principles and the history of art, could hardly render a more valuable service to civilization, than by drawing up, in a condensed form, a sketch of the rise and progress of the arts in modern Germany ; of that wonderful movement, which has carried the best scholars deep into German antiquity ; which has led them to explore the boundless treasures of poetry, which the mighty Middle Ages produced in that land of bold deeds and chivalrous feeling ; which has kindled the souls of artists with an inextinguishable enthusiasm for their country, and taught them, like the Greeks of old, to appeal to the national heart by immortalizing on canvass and in marble the national history and traditions. For art in the United States, such a work would be of incalculable importance. The rising genius of our country needs the instruction and the guidance of these great German teachers. Our countrymen have shown remarkable aptitude for the fine arts ; but they need education, they want learning. The lofty intellectual culture, which the ancient capitals of Europe require and cherish, is but rarely attained by the young artists of America. The classical and historical studies, the profound literary acquirements, which are the very soil out of which the fine arts grow and flourish in Europe, are compassed only by a few favored individuals among the sculptors and painters of the United States.

While we write these sentences, our thoughts are drawn irresistibly to the loss we have recently suffered in the death of Washington Allston. He was an artist in the truest and highest sense of the word. For many years he held undisputed preëminence among the American painters. He was a man of a finished literary education, having studied and taken his degrees at the University in Cambridge; and through his whole life, his leisure was adorned by poetry and elegant literature. The best authors in several languages were as familiar to him as the great models in his art; his taste in literature was as exquisite as that which is shed over the immortal productions of his pencil. Some of his published poems are not surpassed by any thing in American literature. Every reader is familiar with his magnificent ode to England and America. As a poet, he showed a most delicate imagination, an exquisite purity of thought, the finest susceptibility to the harmonies of language, and extraordinary powers of expression. A collection of his pieces, including the little volume published by him many years ago, and now out of print, and the poems he has since written, would be a precious addition to the treasures of American poetry. As a prose writer, he is chiefly known by the romance of "Monaldi." The style of this work is flowing, melodious, picturesque, and beautifully finished; many of its scenes are wrought up with a terrible power; more of them sparkle with all the graces of imagination and taste. There are paragraphs in that book, in which the very soul of the author seems to pour itself out in strains of the richest melody; there are innumerable passages of such graphic beauty, that no other hand could have traced them but his, whose marvellous cunning painted for all coming time the "Beatrice," "Rosalie" and "Amy Robsart." We are incompetent to trace his character as an artist; but we may be allowed to state our own impression without exposing ourselves to the charge of assumption or arrogance. We have always felt, in the presence of Allston's pictures, that they were stamped with a sublime genius and all nobleness of soul. They are marked by the purity and elegance of conception, which are so strongly expressed in his literary works. A beautiful and lofty imagination and a spirit of generous morality impress themselves on the mind of the spectator. Our souls are touched, no less than our fancy; we learn les-

sons of purity, as well as stamp upon our memories the images of unapproachable beauty, whenever we contemplate his works. His coloring was celebrated, even in his youth, while he formed one of that glorious company of artists in the Eternal City, to whom the revival of art in these later days is due. The writer of a most able chapter on the arts in modern Rome, in Brunsen's great work, expressly says, that Allston's coloring approaches nearer that of the old Italian masters, than the coloring of any other painter of the age. The opinion pronounced on his early pictures has been strengthened by the noble productions of his pencil that have since appeared. In drawing and composition, he was equally skilful and learned. We have seen compositions of his, which have never been executed in colors, of the most delicate beauty. The genius of Allston we regard as one of the dearest treasures of our nation. His relation to American art was peculiar, and unlike that of any other great artist to art in any country. He never formed, or apparently attempted to form, a school ; he never headed a party ; he never felt any one of the bad passions which so often disturb the harmony of poets and artists. His devotion to his art had no reference to personal aims, selfish pursuits, or vanity or ambition. It was simply following out the instincts of his nature. In it he found his happiness. He lived in a world of his own creation ; fair forms, of transcendent beauty, radiant with the hues of heaven, surrounded him in his daily life ; and among them his gentle spirit moved, with them conversed, and from them borrowed the immortal colors in which his own lovely creations are clothed. To other artists he stood in relation of friend. He was regarded by them all with singular affection and veneration. No rivalry ever existed between him and any other human being. He pursued his own ideal, which, like the line of the horizon, ever retreated before him ; and this was the only form of ambition it was possible for him to indulge. He judged the works of other artists with a genial and appreciating spirit, entering into their purpose, and pointing out their excellences with a single eye to art, and not the remotest reference to self. We never heard of his having an enemy, either in or out of his profession. In his presence, the pettishness of the irritable race ceased its feeble and foolish pranks. His calm wisdom, the seren-

ity of his soul, subdued all passion, and harmonized all discords. Where he moved, peace followed his footsteps, and the spontaneous love of all hearts surrounded him, as if he had been a being from another world.

Mr. Allston's conversation was singularly attractive. The Graces, seeking a shrine, certainly chose his soul for their temple. His peculiar and striking personal appearance can never be forgotten. His tall and slender figure, his pale countenance, the towering pile of his forehead, his regular and pleasing features, his large hazel eye, the venerable locks that waved in the solemn beauty of silvered age from his shapely head, formed in their combination an image which he who has once seen must see for ever. His manners were mild, sincere, urbane, and warm ; expressing all the blended softness, grace, and dignity of his character. His voice was the gentlest utterance that ever mortal spoke in. Of late, it had been enfeebled and made somewhat indistinct by long and severe ill health ; so that it was necessary to listen very attentively, and to sit near him, to hear all that he said. Night, deep night, was his most genial time for conversation. Seated in an arm-chair, in his small parlour, with two or three friends around, and a temperate glass before him, the perfume of his favorite cigar wreathing about his classical head, he would pour out, in a rich, low tone, the copious stream of anecdote, remark, refined criticism on literature or art, keen but kindly humor, and satire, or ghost-story, which, as he related, he more than half believed himself, and made his hearer believe entirely. The airy-footed hours passed noiseless and unheeded ; and when returning consciousness warned the circle that midnight had long since departed, each listener sighed to think the night so short, so potent was the enchantment that held him in its thrall. We look back with a melancholy pleasure on many such scenes ; but we bear in especial remembrance a succession of evenings the very last winter, in which the great artist condescended to read to us, in company with a poet whose genius has illustrated the literature of the country, a series of discourses, which he had prepared, on the theory, principles, and practice of art. They appeared to embody the experience, study, and reflection of his whole artist's life ; and were written with marvellous beauty and eloquence. It was a most interesting and impressive thing, to hear that beloved

and venerated person, after making all his peculiar arrangements, — placing his lights each in a certain position, — setting his footstool between his chair and the fire, — warming his feet, — lighting his cigar, and reducing his manuscripts to order, — read on, hour after hour, pausing occasionally to answer a question, or explain a point, those masterly expositions clothed in the richest forms of language ; at one moment, stating some profound principle with extraordinary power, at another, illustrating it with incomparable beauty ; then describing a favorite masterpiece of painting with such feeling and pictorial skill, that sight itself could scarcely surpass the liveliness of the impression his description made ; his large, mysterious eye growing larger with the interest of his subject, his voice increasing in volume and strength, his pale countenance transfigured by his kindling soul to an almost supernatural expression, until, as he uttered passage after passage of harmonious and magnificent discourse, he seemed to become the inspired prophet, declaring a new revelation of the religion of art.

These discourses, we understand, are left unfinished ; when published, as of course they will be, at a proper time, we predict that they will make a new era in the criticism of art. We know of nothing in the literature of this subject which will bear a moment's comparison with them, in profoundness, beauty, and truth. They exhibit the powers of Allston in a new and admirable light, and will do honor even to his illustrious name.

What a singular harmony there was between the genius, the character, the pursuits, and the death of Allston ! The serene close of his days gave the finishing touch to the picture of his life. He died sitting in the same chair from which he had so often delighted his friends by his conversation ; and after death, not a feature of that sweet face was decomposed ; but he lay beautiful in death, as he had been beautiful in life, like some gracious work of art, just finished, and just beginning its silent immortality.
